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Manet & the Post-Impressionists

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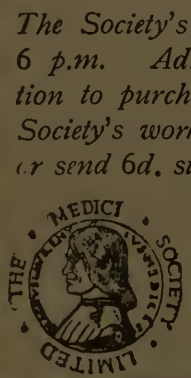

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THE POST-IMPRESSIONISTS

The pictures collected together in the present Exhibition are the work of a group of artists who cannot be defined by any single term. The term "Synthesists," which has been applied to them by learned criticism, does indeed express a quality underlying their diversity; and it is the principal business of this introduction to expand the meaning of that word, which sounds too like the hiss of an angry gander to be a happy appellation. As a definition it has the drawback that this quality, common to all, is not always the one most impressive in each artist. In no school does individual temperament count for more. In fact, it is the boast of those who believe in this school, that its methods enable the individuality of the artist to find completer self-expression in his work than is possible to those who have committed themselves to representing objects more literally. This, indeed, is the first source of their quarrel with the Impressionists: the Post-Impressionists consider the Impressionists too naturalistic.

Yet their own connection with Impressionism is extremely close; Cézanne, Gauguin and Van Gogh all learnt in the Impressionist school. There are pictures on the walls by these three artists, painted in their earlier years, which at first strike the eye as being more impressionist than anything else; but, nevertheless, the connection of these artists with the Impressionists is accidental rather than intrinsic.

By the year 1880 the Impressionists had practically won their battle; nor is it likely any group of artists

will ever have to fight so hard a one again. They have conquered for future originality, if not the right of a respectful hearing, at least of a dubious attention. By 1880 they had convinced practically everybody whose opinion counted, that their methods and ideas were at any rate those of artists, not those of cranks and charlatans. About this date the reaction against Impressionism, which this Exhibition represents, began to be distinctly felt. The two groups had one characteristic in common: the resolve of each artist to express his own temperament, and never to permit contemporary ideals to dictate to him what was beautiful, significant, and worthy to be painted. But the main current of Impressionism lay along the line of recording hitherto unrecognised aspects of objects; they were interested in analysing the play of light and shadow into a multiplicity of distinct colours; they refined upon what was already illusive in nature. In the pictures of Seurat, Cross, and Signac here exhibited, this scientific interest in the representation of colour is still uppermost; what is new in these pictures is simply the method of representing the vibration of light by painting objects in dots and squares. The Post-Impressionists on the other hand were not concerned with recording impressions of colour or light. They were interested in the discoveries of the Impressionists only so far as these discoveries helped them to express emotions which the objects themselves evoked; their attitude towards nature was far more independent, not to say rebellious. It is true that from the earliest times artists have regarded nature as "the mistress of the masters"; but it is only in the nineteenth century that the close imitation of nature, without any conscious modification by the artist, has been proclaimed as a dogma. The Impressionists were artists, and their imitations of appearances were modified, consciously and unconsciously, in the direction of unity and harmony; being artists they were forced to select and arrange. But the receptive, passive attitude towards the appearances

things often hindered them from rendering their real significance. Impressionism encouraged an artist to paint a tree as it appeared to him at the moment under particular circumstances. It insisted so much upon the importance of his rendering this exact impression that his work often completely failed to express a tree at all; as transferred to canvas it was just so much shimmer and colour. The "treeness" of the tree was not rendered at all; all the emotion and associations such as trees may be made to convey in poetry were omitted.

This is the fundamental cause of difference between the Impressionists and the group of painters whose pictures hang on these walls. They said in effect to the Impressionists: "You have explored nature in every direction, and all honour to you; but your methods and principles have hindered artists from exploring and expressing that emotional significance which lies in things, and is the most important subject matter of art. There is much more of that significance in the work of earlier artists who had not a tenth part of your skill in representing appearance. We will aim at that; though by our simplification of nature we shock and disconcert our contemporaries, whose eyes are now accustomed to your revelations, as much as you originally disconcerted your contemporaries by your subtleties and complications." And there is no denying that the work of the Post-Impressionists is sufficiently disconcerting. It may even appear ridiculous to those who do not recall the fact that a good rocking-horse often has more of the true horse about it than an instantaneous photograph of a Derby winner.

The artists who felt most the restraints which the Impressionist attitude towards nature imposed upon them, naturally looked to the mysterious and isolated figure of Cézanne as their deliverer. Cézanne himself had come in contact with Manet and his art is derived directly from him. Manet, it is true, is also regarded as the father of Impressionism. To him Im-

pressionism owes much of its power, interest an importance. He was a revolutionary in the sense tha he refused to accept the pictorial convention of hi time. He went back to seventeenth-century Spai for his inspiration. Instead of accepting the conventio of light and shade falling upon objects from the side he chose what seemed an impossibly difficult metho of painting, that of representing them with light fallin full upon them. This led to a very great change in th method of modelling, and to a simplification of planes i his pictures which resulted in something closely akin t simple linear designs. He adopted, too, hitherto un known oppositions of colour. In fact he endeavoured to get rid of chiaroscuro.

Regarded as a hopeless revolutionary, he was natura. y drawn to other young artists, who found themselves i the same predicament; and through his connection wit them and with Monet he gradually changed his severe closely constructed style for one in which the shifting elusive aspects of nature were accentuated. In thi way he became one of the Impressionists and in his turn influenced them. Cézanne, however, seized upon precisely that side of Manet which Monet and the other Impressionists ignored. Cézanne, when rendering the novel aspects of nature to which Impressionism was drawing attention, aimed first at a design which should produce the coherent, architectural effect of the masterpieces of primitive art. Because Cézanne thus showed how it was possible to pass from the complexity of the appearance of things to the geometrical simplicity which design demands, his art has appealed enormously to later designers. They recognise in him a guide capable of leading them out of the *cul de sac* into which naturalism had led them. Cézanne himself did not use consciously his new-found method of expression to convey ideas and emotions. He appealed first and foremost to the eye, and to the eye alone. But the path he indicated was followed by two younger artists, Van Gogh and Gauguin with surprising results. Van

Gogh's morbid temperament forced him to express in paint his strongest emotions, and in the methods of Cézanne he found a means of conveying the wildest and strangest visions conceived by any artist of our time Yet he, too, accepts in the main the general appearance of nature; only before every scene and every object he searches first for the quality which originally made it appeal so strangely to him: *that* he is determined to record at any sacrifice.

Gauguin is more of a theorist. He felt that while modern art had opened up undiscovered aspects of nature, it had to a great extent neglected the fundamental laws of abstract form, and above all had failed to realise the power which abstract form and colour can exercise over the imagination of the spectator. He deliberately chose, therefore, to become a decorative painter, believing that this was the most direct way of impressing upon the imagination the emotion he wished to perpetuate. In his Tahitian pictures by extreme simplification he endeavoured to bring back into modern painting the significance of gesture and movement characteristic of primitive art.

The followers of these men are pushing their ideas further and further. In the work of Matisse, especially, this search for an abstract harmony of line, for rhythm, has been carried to lengths which often deprive the figure of all appearance of nature. The general effect of his pictures is that of a return to primitive, even perhaps of a return to barbaric, art. This is inevitably disconcerting; but before dismissing such pictures as violently absurd, it is fair to consider the nature of the problem which the artist who would use abstract design as his principle of expression, has to face. His relation to a modern public is peculiar. In the earliest ages of art the artist's public were able to share in each successive triumph of his skill, for every advance he made was also an advance towards a more obvious representation of things as they appeared to everybody. Primitive art, like the art of children, consists not so much in an

attempt to represent what the eye perceives, as to p a line round a mental conception of the object. Lik the work of the primitive artist, the pictures childre draw are often extraordinarily expressive. But wha delights them is to find they are acquiring more an more skill in producing a deceptive likeness of th object itself. Give them a year of drawing lessons an they will probably produce results which will giv the greatest satisfaction to them and their relations but to the critical eye the original expressiveness will have vanished completely from their work.

The development of primitive art (for here we are dealing with men and not children) is the gradual absorption of each newly observed detail into an already established system of design. Each new detail is hailed with delight by their public. But there comes a point when the accumulations of an increasing skill in mere representation begin to destroy the expressiveness of the design, and then, though a large section of the public continue to applaud, the artist grows uneasy. He begins to try to unload, to simplify the drawing and painting, by which natural objects are evoked, in order to recover the lost expressiveness and life. He aims at *synthesis* in design; that is to say, he is prepared to subordinate consciously his power of representing the parts of his picture as plausibly as possible, to the expressiveness of his whole design. But in this retrogressive movement he has the public, who have become accustomed to extremely plausible imitations of nature, against him at every step; and what is more, his own self-consciousness hampers him as well.

The movement in art represented in this exhibition is widely spread. Although, with the exception of the Dutchman, Van Gogh, all the artists exhibited are Frenchmen, the school has ceased to be specifically a French one. It has found disciples in Germany, Belgium, Russia, Holland, Sweden. There are Americans, Englishmen and Scotchmen in Paris who are working and experimenting along the same lines.

But the works of the Post-Impressionists are hardly known in England, although so much discussed upon the Continent. The exhibition organised by Mr. Robert Dell at Brighton last year has been our only chance of seeing them. The promoters of this exhibition have therefore thought it would be interesting to provide an opportunity for a greater number to judge these artists. The ladies and gentlemen on the Honorary Committee, though they are not responsible for the choice of the pictures, by lending their names have been kind enough to give this project their general support.

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PAUL CÉZANNE (1839–1906)

2 Les Ondines

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10 Portrait de l'artiste

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11 Portrait de Mme. Cézanne

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30 Nude girl with basket of flowers
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12 Femmes (Le Tub)
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CENTRE GALLERY

HERBIN

NO.

103 Maison au quai vert

(*Lent by M. Clovis Sagot*)

104 Fruits

(*Lent by M. Clovis Sagot*)

PIERRE LAPRADE

105 Nature morte aux Geraniums

(*Lent by Galeries E Druet*)

MAURICE DE VLAMINCK

106 Fleurs

(*Lent by M. Kahnweiler*)

107 Le Remorqueur

(*Lent by M. Kahnweiler*)

ALBERT MARQUET

108 Plage à Sainte Adresse

(*Lent by Galeries E. Druet*)

MAURICE DE VLAMINCK

109 Le pont

(*Lent by M. Vollard*)

110 Le pont, Nantes

(*Lent by M. Kahnweiler*)

HENRI MATISSE

111 La femme aux yeux verts

(*Lent by Mme. L.*)

CENTRE GALLERY

MAURICE DE VLAMINCK

2 La Voile
(*Lent by M. Vollard*)

3 La Garenne-Bezons
(*Lent by M. Kahnweiler*)

ALBERT MARQUET

4 Notre Dame, Paris
(*Lent by Galeries E. Druet*)

ANDRÉ DERAIN

5 Martigues
(*Lent by M. Kahnweiler*)

6 Eglise de Carrières
(*Lent by M. Kahnweiler*)

PICASSO

7 Portrait de M. Sagot
(*Lent by M. Clovis Sagot*)

ANDRÉ DERAIN

8 Le Parc de Carrières
(*Lent by M. Kahnweiler*)

MAURICE DE VLAMINCK

9 Le Bougeoir
(*Lent by M. Kahnweiler*)

PAUL GAUGUIN (1848–1903)

10 Tahitian Family

CENTRE GALLERY

OTHON FRIESZ

NO.

121 Orage à Anvers.
(*Lent by Galeries E. Druet*)

122 Croiseur pavoise (Anvers)
(*Lent by Galeries E. Druet*)

END GALLERY

VINCENT VAN GOGH (1853–1890)

123 Arles
(*Lent by Mme. Gosschalk-Bonger*)

MAURICE DENIS

124 Madone au jardin fleuri
(*Lent by M. Henri Aubry*)

JEAN PUY

125 La Balançoire
(*Lent by M. Vollard*)

PAUL GAUGUIN (1848–1903)

126 Groupe de Bretonnes
(*Lent by M. Vollard*)

127 Joseph and Potiphar's Wife
(*Lent by M. Vollard*)

128 Oil Painting
(*Lent by Galeries E. Druet*)

Unfinis

FÉLIX VALLOTON

129 La jetée de Honfleur
(*Lent by Messrs. Bernheim*)

GEORGE ROUAULT

Paysage
(*Lent by Galeries E. Druet*)

Paysage
(*Lent by Galeries E. Druet*)

Paysage
(*Lent by Galeries E. Druet*)

Paysage
(*Lent by Galeries E. Druet*)

Paysage
(*Lent by Galeries E. Druet*)

Paysage
(*Lent by Galeries E. Druet*)

ODILON REDON

Le Christ
(*Lent by Galeries E. Druet*)

Femme d'Orient
(*Lent by Galeries E. Druet*)

PIERRE GIRIEUD

Paysage à Sienne

Rue à l'ombre
(*Lent by M. Kahnweiler*)

Paysage à Sienne
(*Lent by Galeries E. Druet*)

Paysage à Sienne
(*Lent by Galeries E. Druet*)

Paysage à Sienne
(*Lent by Galeries E. Druet*)

END GALLERY

Van Gogh (1853–1890)

NO.

143 Cyprès
(*Lent by Mme. Gosschalk-Bonger*)

144 Evening Landscape
(*Lent by Mme. Gosschalk-Bonger*)

145 Tournesols
(*Lent by Mme. Gosschalk-Bonger*)

Henri Manguin

146 Nature morte
(*Lent by Galeries E. Druet*)

Paul Sérusier

147 Paysage Convent
(*Lent by M. Stober*)

148 Recolte du Sarrazin
(*Lent by M. Stober*)

Maurice de Vlaminck

149 Le Château
(*Lent by M. Vollard*)

Henry Manguin

150 Paysage, Saint Tropez
(*Lent by Galeries E. Druet*)

Edouard Manet

151 Miss Campbell (Pastel)
(*Lent by Bernheim Jeune & Cie—*
M. Paul Cassirer and M. Durand Ruel)

END GALLERY

FÉLIX VALLOTON

NO.
152 Coup de vent à Dieppe, Juillet 14
(*Lent by Bernheim Jeune & Cie*)

LAPRADE

153 Water Colour : Le Forum
(*Lent by Galeries E. Druet*)

FÉLIX VALLOTON

154 Marée Basse
(*Lent by Bernheim Jeune & Cie*)

LAPRADE

155 Pinchio Rome
(*Lent by Galeries E. Druet*)

DRAWINGS

MATISSE

156 L'homme Nu
(*Lent by the Artist*)

157 Drawing
(*Lent by Galeries E. Druet*)

158 Figure Nue
(*Lent by Galeries E. Druet*)

MANGUIN

159 Drawing
(*Lent by Galeries E. Druet*)

END GALLERY

GAUGUIN (1848–1903)

160 Drawing

(*Lent by Mrs. Chadbourne*)

ARISTIDE MAILLOL

161 Dessin

(*Lent by Galeries E. Druet*)

GAUGUIN

162 Dessin

(*Lent by Mrs. Chadbourne*)

MATISSE

163 Nature morte

(*Lent by the Artist*)

GAUGUIN

64 Types Tahitiennes

(*Lent by M. Clovis Saget*)

PIERRE GIRIEUD

165 Dessin

(*Lent by Galeries E. Druet*)

MAILLOL

166 Dessin

(*Lent by Galeries E. Druet*)

GAUGUIN

167 Drawing

(*Lent by Mrs. Chadbourne*)

F. GIRIEUD

168 Drawing

(*Lent by Galeries E. Druet*)

END GALLERY

ARISTIDE MAILLOL

169 Dessin

(*Lent by Galeries E. Druet*)

O. FRIESZ

170 Dessin

(*Lent by Galeries E. Druet*)

HENRI MATISSE

171 Dessin

(*Lent by Mrs. Chadbourne*)

172 Dessin

(*Lent by Galeries E. Druet*)

PICASSO

173 Le Bébé

(*Lent by M. Sagot*)

JULES FLANDRIN

174 Dessin

(*Lent by Galeries E. Druet*)

GAUGUIN

175 Dessin

(*Lent by Galeries E. Druet*)

HENRI MATISSE

176 Drawing

(*Lent by Mrs. Chadbourne*)

PICASSO

177 Femme au fond rose

(*Lent by*)

178 Dessin

(*Lent by M. Clovis Sagot*)

END GALLERY

GAUGUIN (1848–1903)

179 Water Colour Drawing
(*Lent by Mrs. Chadbourne*)

PICASSO

180 Drawing (Arlequin)
(*Lent by M. Clovis Saget*)

GAUGUIN

181 Water Colour Sketch
(*Lent by Mrs. Chadbourne*)

PICASSO

182 Les deux sœurs
(*Lent by M. Clovis Sagot*)

183 Tête
(*Lent by M. Clovis Sagot*)

184 Étude de Sculpture
(*Lent by M. Clovis Sagot*)

GAUGUIN

185 Water Colour
(*Lent by Mrs. Chadbourne*)

MARQUET

186 Dessin
(*Lent by Galeries E. Druet*)

JULES FLANDRIN

187 Dessin

P. LAPRADE

(*Lent by Galeries E. Druet*)

END GALLERY

JULES FLANDRIN

188 Dessin
(*Lent by Galeries E. Druet*)

O. FRIESZ

189 Dessin
(*Lent by Galeries E. Druet*)

190 Dessin
(*Lent by Lord Henry Bentinck*)

GAUGUIN (1848–1903)

191 Portrait d'Enfant
(*Lent by M. Clovis Sagot*)

192 Drawing
(*Lent by Mrs. Chadbourne*)

MARQUET

193 Dessin
(*Lent by Galeries E. Druet*)

HENRI MATISSE

194 Femme assise
(*Lent by the Artist*)

195 Tête de femme
(*Lent by M. Alphonse Kann*)

O. FRIESZ

196 Dessin
(*Lent by Galeries E. Druet*)

HENRI MATISSE

197 Figure nue, Profile
(*Lent by the Artist*)

END GALLERY

HENRI MATISSE

198 Dessin, Jeune Femme
(*Lent by M. Alphonse Kann*)

MARQUET

199 Dessin
(*Lent by E. Galeries Druet*)

P. GIRIEUD

200 Dessin
(*Lent by Galeries E. Druet*)

FLANDRIN

201 Dessin
(*Lent by E. Galeries Druet*)

LAPRADE

202 Dessin
(*Lent by Galeries E. Druet*)
203 Dessin

HENRI MATISSE

204 Drawing
(*Lent by Mrs. Chadbourne*)

P. SIGNAC

205 Pastel
206 Dessin
(*Lent by Galeries E. Druet*)

BRONZE AND POTTERY

ARISTIDE MAILLOL

1 Femme aux bras levés *Terrecuite*
(*Lent by Galeries E. Druet*)

END GALLERY

HENRI MATISSE

2 Le Serf
(*Lent by the Artist*)

VLAMINCK

3 Vase de faience

4 Vase de faience
(*Lent by the Artist*)

DERAIN

5 Vase de faience
(*Lent by Galeries E. Druet*)

HENRI MATISSE

6 Buste d'enfant
(*Lent by the Artist*)

ARISTIDE MAILLOL

7 Femme sans bras
(*Lent by M. Vollard*)

DERAIN

8 Vase en faience
(*Lent by Galeries E. Druet*)

GIRIEUD

9 Vase en faience
(*Lent by Galeries E. Druet*)

HENRI MATISSE

10 Vase en faience
(*Lent by Galeries E. Druet*)

11 Fillette debout *Bronze*
(*Lent by the Artist*)

END GALLERY

ARISTIDE MAILLOL

12 Femme avec un bras
(*Lent by M. Vollard*)

HENRI MATISSE

13 Femme accroupie — *Bronze*
(*Lent by the Artist*)

14 Femme s'appuyant sur les mains — „
(*Lent by the Artist*)

15 Femme couchée — „
(*Lent by the Artist*)

ARISTIDE MAILLOL

16 Femme assise — „
(*Lent by M. Vollard*)

VLAMINCK

17 Vase en faience

O. FRIESZ

18 Vase fond jaune

P. GIRIEUD

19 Vase fond jaune
(*Lent by Galeries E. Druet*)

HENRI MATISSE

20 Torse — *Bronze*

ARISTIDE MAILLOL

21 Femme baissée — „
(*Lent by M. Vollard*)

HENRI MATISSE

22 Buste de jeune fille — „

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(See Note upon The Society's Work inside front cover)

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Grafton Galleries 1910-11

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